

# Faulkner Newsletter and Yoknapatawpha Review

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# THE FAULKNER NEWSLETTER

## & Yoknapatawpha Review

Vol. XVIII, No. 2

April–June 1998

## Mosquitoes, Soldiers' Pay Head List

Teachers, collectors and general readers will find something for everyone among the newest Checklist of publications relating to Faulkner. Included are new Liveright softcover printings of *Mosquitoes and Soldiers' Pay*, and Michel Gresset's *Etudes Faulknériennes: Sanctuary*, Vol. 1, from Presses Universitaires de Rennes in France.

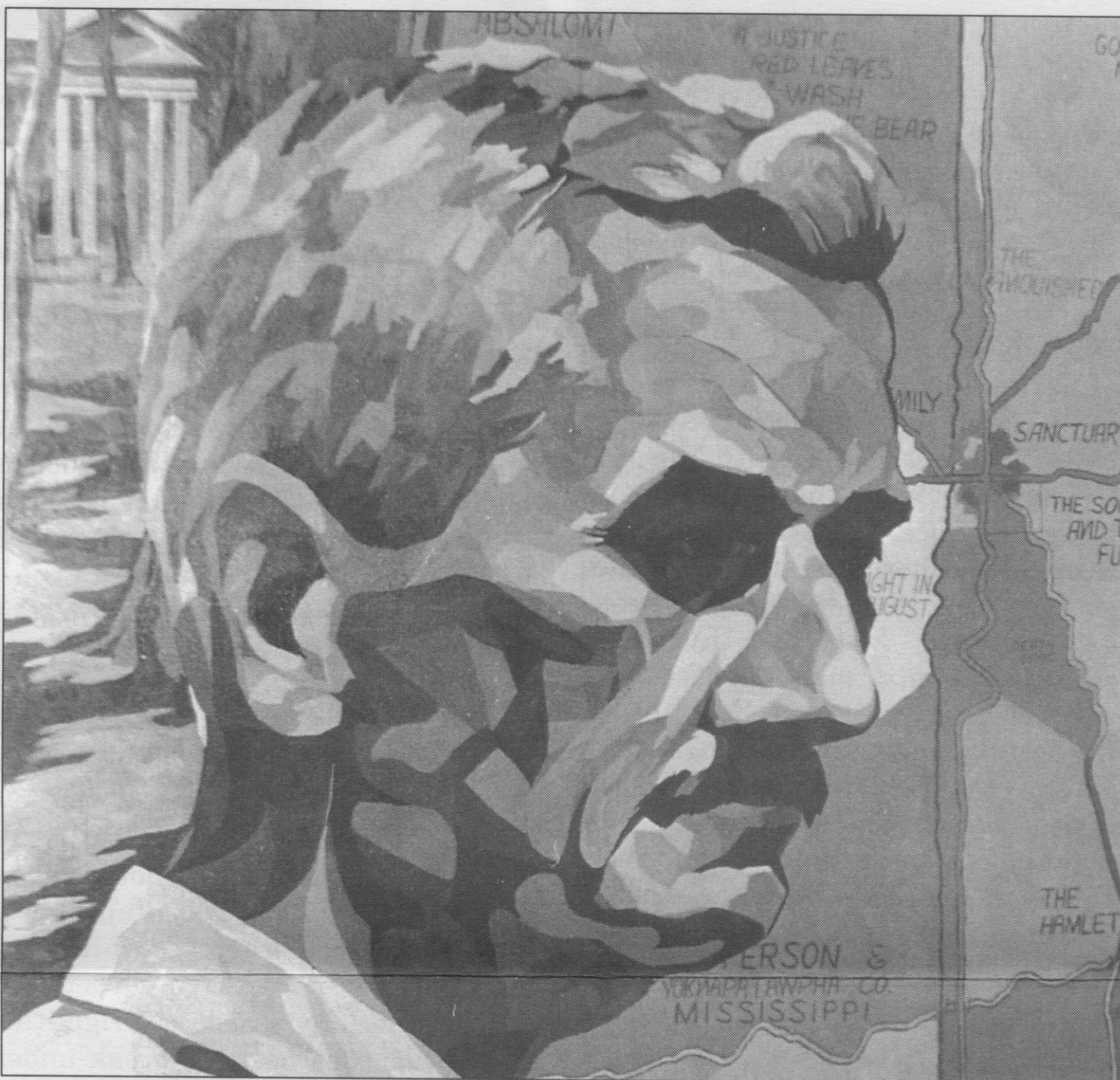
Campbell, Will D. *And Also With You: Duncan Gray and the American Dilemma*. Franklin, Tenn.: Providence House Publishers, 1997. Campbell's work is part biography and part history or, his preference, "a meditation and a brief inquiry" in tribute to Duncan M. Gray Jr. Campbell records Gray's years as rector of St. Peter's Church in Oxford, attended by the Faulkner family; his stand for racial justice, including having stood up to a mob during the riot that followed James Meredith's enrollment at the University of Mississippi; and Gray's years as Episcopal Bishop of Mississippi and chancellor of the University of the South at Sewanee, Tenn. Campbell weaves into the tribute an account of the University Greys, the company of volunteers that went out from Oxford and Ole Miss to suffer 100 percent casualties on the third day of the Battle of Gettysburg. The best known parishioner of St. Peter's during Gray's tenure was Faulkner, whose attendance was sporadic, Campbell writes. "There was an understood, though unspoken, bond between the two men." Gray performed the wedding of Faulkner's niece, Dean, and officiated at the funeral of Faulkner in the parlor of Rowan Oak. xiv + 274 pp. \$26.95.

Cherry, Wynn. "William Faulkner and Lillian Smith: Two Distinct Journeys." *The Southern Quarterly*, Vol. 35, No. 4 (Summer 1997). Lillian Smith Centennial Issue. Cherry writes that "Smith's major frustration with Faulkner, 'the great finger painter' as she called him..., was that he lived in his mythic mind. For her, Faulkner's 'moronic pygmies' never struggled with themselves or with their world. 'They were moral sleepwalkers.'"

*Eigo Seinen*, Vol. 143, No. 8 (November 1997). Special Faulkner

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## Grant Lund Study of Faulkner



**MURAL OF FAULKNER** by Dr. Grant Lund, professor of art at Southeast Missouri State University, was dedicated last September as part of the university's Faulkner Centennial Celebration.

## Grant Lund Mural is Dedicated At Center for Faulkner Studies

By BETSY J. BAKER

William Faulkner enjoyed hunting with friends and helping young students, yet, at times, he would withdraw from society. He was both outgoing and introverted; companionable and reclusive.

A man of many polarities, Faulkner enriched his works by imbuing them with the same diversities that haunted him. His life and works reflect the words of his Nobel Prize acceptance speech: "The problems of the human heart in conflict with itself."

Dr. Grant Lund, an art professor at Southeast Missouri State University in Cape Girardeau, has designed and painted a mural of Faulkner that reflects the interplay of these contrasting elements. The ten-foot high by nine-foot wide portrait greets visitors to the school's Center for Faulkner Studies, located in Kent Library.

Lund's mural is reminiscent of the French Impressionist works which were composed of indistinguishable, overlapping dots and brushstrokes. As you move further away from it, Faulkner's image comes into focus. However, Lund, instead of adhering strictly to impressionistic techniques, used many differing shapes of various colors to form Faulkner's image. The completed portrait resembles a finished jig-saw puzzle.

"As the viewer ascends the steps the closeness and size of Faulkner's image shifts the focus to the forms of color and shape," Lund says. "The deep purples, strong greens, and contrasting blues of the shadows are all at approximately eye level and carry the psychological brooding for which Faulkner and his writing are both known. The warm colors of the highlights reflect his sensitivity and compassion for which he was also known."

Behind this abstract image of Faulkner, lies a pictorial polarity between the

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## As I Lay Dying To Be Filmed In, Near Oxford

Faulkner's 1930 novel *As I Lay Dying* will be filmed in Oxford and nearby locales this spring, according to a recent report in *Variety*.

Teaming for the screen adaptation have been Sean Penn and Phoenix Pictures, Michael Fleming reports in the entertainment industry daily.

Starring in the film will be Penn, who will produce along with Michael Fitzgerald and Gene Kirkwood. Fitzgerald and Kirkwood have worked with Phoenix president Mike Medavoy in planning for the film.

Directing will be Jerzy Kromolowski, who with his wife Mary Olson-Kromolowski adapted the novel.

Medavoy calls the production "a major literary work that I'd like to see go to the screen this year."

Fleming writes that Kromolowski obtained film rights to the novel from Faulkner's daughter, Jill Faulkner Summers. It will be the first full-length adaptation of a Faulkner novel since the 1969 film, "The Reivers," starring Steve McQueen.

Fitzgerald said other cast members will be named soon, with shooting of a "terribly funny" script expected to begin in late spring.

Jim Dees, writing in the *Oxford Eagle*, quotes an unnamed Oxford source as saying that Kromolowski's decision to film the movie in and near Oxford came during a visit to Oxford three years ago.

## Faulkner Society Has New Web Site

The William Faulkner Society now has a web site on the Internet. The new site, at [www.acs.ucalgary.ca/~devans/faulkner.htm](http://www.acs.ucalgary.ca/~devans/faulkner.htm), is dedicated to providing a clearing-house for information on Faulkner activities throughout the nation and worldwide.

The web site, designed and maintained by David H. Evans, who is teaching this year at the University of Calgary in Canada, provides information on membership and officers of the Society, forthcoming events and calls for papers, special announcements, the Faulkner discussion list, and related Faulkner sites.



# Mosquitoes, Soldiers' Pay In New Softcover Printings

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Centennial Issue of one of the leading magazines in Japan devoted to the study of English and American literature and language. Included among 16 essays on Faulkner are "Faulkner's 100 Years: Inside & Outside of the Writer," by Kenzaburo Ohashi; "Faulkner and Twain," by Naoto Sugiyama; "Nature/Nurture: Race/Class in Faulkner's Works," by Hisao Tanaka; and "Indians in Yoknapatawpha: From Racial History to the Local One," by Youchiro Miyamoto.

Faulkner, William. *Mosquitoes*. New York: Liveright, 1997. With a new Introduction by Frederick R. Karl. "The contemporary reader of *Mosquitoes* can read the novel intertextually – that is, with its ideas and themes running back and forth with Faulkner's subsequent work," Karl writes. "Read this way, it becomes a highly compelling stage in a great writer's development. Shortly after its April 1927 publication, Faulkner embarked on perhaps the most fulfilling decade in any American writer's life. Out of him poured many of his most famous stories as well as the novels that established him as heir to European Modernism and as America's greatest fiction writer since Henry James." Softcover, \$13.

\_\_\_\_\_. *Soldiers' Pay*. New York: Liveright, 1997. The novel, "while of enormous interest in establishing Faulkner's fictional origins, is nevertheless a young man's work," Frederick R. Karl writes in a new Introduction. "Later, he defined three tools that the writer needed: experience, observation, and imagination. These characterize his best fiction, but they pull against each other in *Soldiers' Pay*, with experience pre-empting other considerations. Yet even so, there is no denying that the idea of a returning soldier, silenced, dying, the center of attraction, helped shape Faulkner's imagination." Softcover, \$13.

*The Faulkner Journal*, Vol. XII: 1, Fall 1996 (published Spring 1997). Thesesa M. Towner, guest editor. Essays by Harriet Hustis, Katherine Henninger, Arthur A. VanderVeen, Phillip Novak and Paul Luis Calkins. *FJ* is published by the University of Akron and is affiliated with the William Faulkner Society. Information on subscriptions, back issues and manuscript submissions available from Managing Editor Dawn Trouard, Humanities and Fine Arts Bldg., English, RM 3041, University of Central Florida, Orlando, FL 32816-1346.

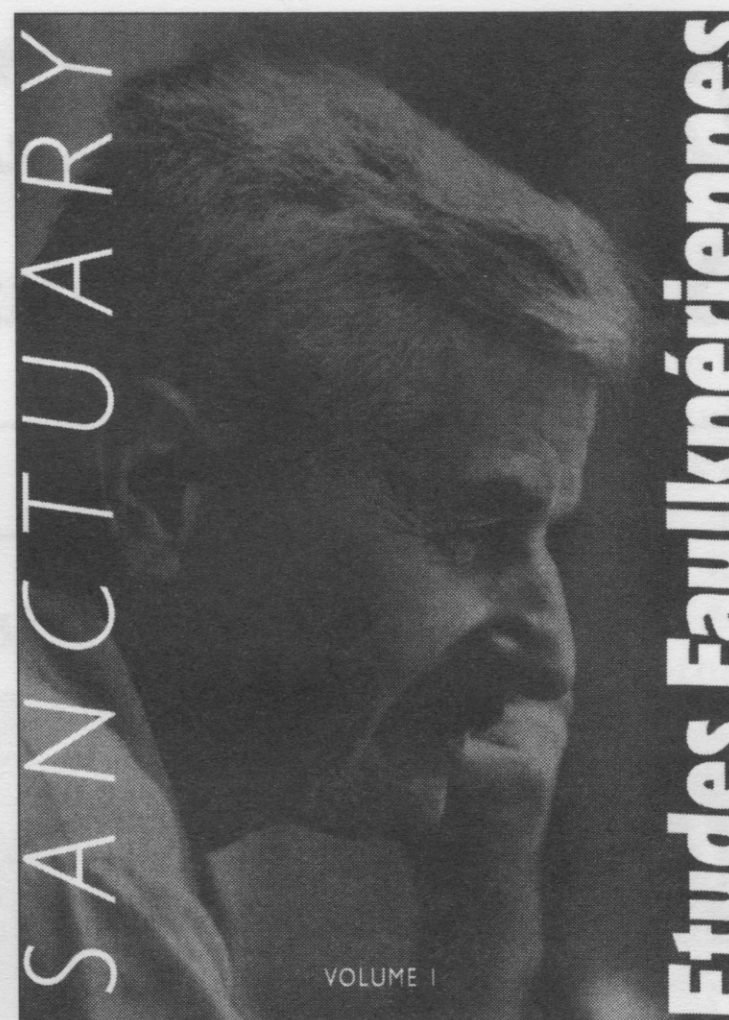
*The Faulkner Journal*, XII:2, Spring 1997 (published Fall 1997). Edwin T. Arnold, guest editor. Essays by Gary Storhoff, Gina L. Hicks, Richard Godden, Richard C. Moreland and

Catherine Gunther Kodat, and Notes by Evelyn Jaffe Schreiber and Eric Bledsoe.

Gresset, Michel, ed. *Etudes Faulknériennes: Sanctuary*, Vol. I. Rennes, France: Presses Universitaires de Rennes, 1996. Collected here are 17 papers given at the "Journées d'étude" held at the William Faulkner Foundation in Rennes December 1-2, 1995. Contributors, in addition to Gresset, are Juan Jose Saer, Nicole Moulinoux, Gene M. Moore, Noel Polk, Florence Cesari-Stricker, François Pitavy, Philip Weinstein, Robert Dale Parker, Aurélie Guillain, Nathalie Mason, Richard Gray, Giliane Morell, Michael Zeitlin, Ikuko Fujihara, James Massender, and André Bleikasten. *Sanctuary* was the first Faulkner novel to be published in France, in 1934, Gresset notes, with the now famous preface by André Malraux. In the years since, Gresset writes in his Introduction here, the novel "has lost nothing of its effect—it is still a *succès de scandale*. But its status has grown..., from a mere shocker to a very serious book indeed. Even though the original idea may have been called 'cheap' by the author himself, the revised version that came out of it was nonetheless so durable as to carve a space of its own in our literary universe—like, say, *Madame Bovary*. Nobody would question now that *Sanctuary* is a serious book." Single copies of *Etudes Faulknériennes* are \$30, and may be ordered from Fondation William Faulkner, Université Rennes 2, 6 avenue Gaston Berger, 35043 Rennes Cedex, FRANCE.

Gussow, Mel. "More Than Enduring, Faulkner Prevails." *The New York Times*, Sept. 25, 1997, B1. Gussow, in one of the many newspaper reports here and abroad marking the centennial of Faulkner's birth, finds that "Faulkner himself would have been amazed to think he had such a worldwide following." In his novels, "Faulkner became a myth maker who could differentiate between facts and truth," Gussow goes on. "Facts, he said, can be looked at from different angles, but the truth is unassailable."

Inge, M. Thomas. "The Faulkner Bookshelf." *American Studies International*, Vol. XXXV, No. 3 (October 1997). Inge records his selection of "the 100 essential books [published through 1996] that would constitute a basic bookshelf of Faulkner scholarship," organizing the selections under Biography, Bibliography and Reference, Primary Documents, Memoirs and Criticism. In addition, he writes, readers "should be aware of the three essential periodicals for the latest information about Faulkner studies and criticism: *The Faulkner Newsletter and Yoknapatawpha Review*,... *The Faulkner Journal*,... and the annual *Etudes Faulknériennes*. (See "Centennial Year



Faulkner Homage is Worldwide," *FN* [October-December 1997,] reporting on Professor Inge's survey in the October *American Studies International*, in which he cites more than 500 books published so far about Faulkner or his work and more than 700 doctoral dissertations.)

Kopley, Richard, ed. *Prospects for the Study of American Literature: A Guide for Scholars and Students*. New York: New York University Press, 1997. Thomas L. McHaney is present with a chapter on Faulkner, one of sixteen essays on American writers by as many contributors. "We should learn something from the way Faulkner's work has continued to jolt new generations in unexpected parts of the world, especially where old rigidities and orthodoxies begin to break under the enduring push of human individualism," McHaney concludes his essay. "Whatever critical fashion does with Faulkner's work, his prospects among those struggling in his craft remain excellent." McHaney, in Kopley's words in the Introduction, "recommends that scholars undertake, among other efforts, the identification and analysis of Faulkner's reading; the study of the African American communities in Oxford; a search for new Faulkner manuscripts in the hands of lesser-known acquaintances and their heirs; and Bakhtinian interpretations of Faulkner's works." \$17.95 paper; \$55 cloth.

Ladd, Barbara. *Nationalism and the Color Line in George W. Cable, Mark Twain, and William Faulkner*. Baton Rouge: Louisiana State University Press, 1997. In "William Faulkner and the Discourse of Race and Nation," Ladd notes at the outset that Faulkner was born three years after Twain's *Pudd'nhead Wilson* was published, "into a South alienated from the rest of the nation, impoverished, defensive, and provincial. He did not come of age amid the upheavals of Reconstruction or the optimistic white rhetoric of the Reconciliation and Redemptive eras. He was born two years after Booker T. Washington delivered the famous

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THE FAULKNER NEWSLETTER  
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## Truman Capote On Faulkner

Faulkner turns up several times in George Plimpton's oral biography, *Truman Capote: In Which Various Friends, Enemies, Acquaintances, and Detractors Recall His Turbulent Career* (Nan A. Talese/Doubleday, published December 1997).

Plimpton himself makes reference to "an engraver's error, a misplaced apostrophe," on Faulkner's marker in St. Peter's Cemetery in Oxford. (The marble slab covering Faulkner's grave is engraved "WILLIAM CUTHBERT FAULKNER/BORN SEPT. 25, 1897/DIED JULY 6, 1962/BELOVE'D/GO WITH GOD.")

Also, the date of death on Capote's headstone is one day off, Plimpton writes.

"An endemic problem with Southern writers?"

In one passage, Capote writes that he had never been aware of direct literary influence, "though several critics have informed me that my early works owe a debt to Faulkner and Welty and McCullers. Possibly. I'm a great admirer of all three, and Katherine Anne Porter too."

Capote "liked Faulkner," writer Dotson Rader reports. "He felt sorry for him. He was jealous of those who knew him." Capote told Rader that he had seen Faulkner a great deal at Random House, where Bennett Cerf would give keys to writers, especially out-of-town writers who had no place to work when in New York. "Finally, Bennett complained to Bill about the drinking because it was making the office smell like a brewery. They'd come in in the morning and find him passed out on Cerf's sofa. It was bad for business. People would see an old drunk and they didn't realize this guy was going to win a Nobel Prize..."

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# Singal Work Explores Victorian Values, Modernism in Faulkner

**WILLIAM FAULKNER: THE MAKING OF A NOVELIST.** By Daniel J. Singal. Chapel Hill: University of North Carolina Press. xii + 357 pp. \$29.95.

By DEAN SHACKELFORD

Daniel J. Singal's latest book—a biocritical, historical approach to Faulkner's internal conflict over his Victorian and Modernist inclinations—offers important insight on the tension between Southern Victorian values and Modernist attitudes in Faulkner's personal life and fiction. Tracing the development of Faulkner's career as a novelist, Singal closely examines the family heritage of Faulkner, especially the haunting presence of his great-grandfather, the Old Colonel, and Faulkner's relationships with the various women in his life, including his grandmother, his mother, and his wife, Estelle.

As an historian, Singal arranges his book in chronological order, with most chapters focusing on a reading of a novel or two in the history of Faulkner's development as a writer. He first offers definitions for the term "Victorian," which, in part, is defined as "a set of values that offered moral certainty, spiritual balm," and desire to overcome barbarism; and the more abstract and difficult term, "Modernist," which includes "expression in a multitude of shapes and voices" emphasizing experience and experimentation. According to Singal, in Faulkner's earliest novel, *Soldiers' Pay*, the author had not yet worked out the internal conflict over his Victorian upbringing and his curiosity about and interest in the Modernist world outside of Oxford. The turning point, Singal notes, came when in 1925 Faulkner went to Paris and attempted to "write a novel that would be unmistakably au courant" entitled "Elmer." Failing this, he wrote *Mosquitoes*, which Singal argues "crossed the boundary from a fin de siècle to an authentically Modernist conception of art."

As other scholars have noted, Sherwood Anderson's advice to Faulkner to write about what he knew freed Faulkner's imagination. Singal

argues that this influence allowed Faulkner to discover his Modernist self in fiction. The discovery of Yoknapatawpha enabled Faulkner to work through his internal struggle to become a Modernist writer and to reject Victorian standards of conduct and literature. Nevertheless, Singal emphasizes, the struggle was constant and there was always a fluidity about Faulkner's negotiation of Victorianism and Modernism.

The most effective sections of this study address Faulkner's greatest novels. Singal's excellent and thorough analysis of *The Sound and the Fury* approaches the novel primarily through Quentin's struggle to overcome his own heritage. Singal sees Quentin's conflicts as a projection of those of Faulkner himself and believes that the character enabled him to reconcile internal sexual conflicts, including those with the women in his life, and his own past and present. Singal's reading of *Absalom, Absalom!* portrays a very different Quentin whom he believes may be able to work through the struggle successfully and not later commit suicide. With *Light in August*, Singal argues that Joe Christmas's decision to accept a black identity makes him an excellent example of Modernist self-definition.

As a whole, the book demonstrates an impressive amount of reading about and understanding of Faulkner's works. Despite his occasional dismissive attitude about the questions which contemporary literary scholars have raised about reading literature, Singal's book will contribute to future discussions of Faulkner's internal struggle to overcome his Victorian heritage and look at the South from a Modernist perspective no longer haunted by the presence of the Old Colonel. At times a bit too Freudian and at times guilty of the intentional fallacy, the book nevertheless offers useful readings of Faulkner's novels, and I recommend it for both the general reader and the Faulkner scholar.

(Dean Shackelford is an assistant professor of English at Southeast Missouri State University.)

## Mosquitoes, Soldiers' Pay (From Page 2)

"Atlanta Compromise" speech, which shook hands with Jim Crow and sealed the segregationist compact. But as is true for [Cable and Twain], the major problem in Faulkner's work is genealogy in a new age and the challenges it presents to conventional notions of the relationship between author and narrative. The context, in this instance, is the context of white racist paranoia in a South that had begun to move into the twentieth century in a United States where a

future imagined in terms of political, economic, and hence cultural isolation was no longer convincing." xx + 197 pp. \$30.

*Literary Calvacade*, Vol. 50, No. 2 (October 1997). "A Light in August," an excerpt from the novel; "His Name Was Pete," Faulkner's letter to the *Oxford Eagle* of Aug. 15, 1946, about a motorist having hit and killed his 15-month-old pointer; and "Dyin' to Lie

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## On a Visit to Old Colonel Country



ACCOMPANYING CATHERINE A. DUCLOS (center), widow of Donald P. Duclos, on a visit to New Albany and Ripley, Mississippi, during last summer's Faulkner and Yoknapatawpha Conference at the University of Mississippi were Jimmy Faulkner of Oxford, Faulkner's nephew, and Teresa Baker Kelly of Selma, Alabama. It was the first trip by Mrs.

Duclos to locales that were often visited by her husband during his research for a master's thesis and later a doctoral dissertation. That research produced the pioneering study of Faulkner's great-grandfather, the "Old Colonel," titled *Son of Sorrow: The Life, Works and Influence of Colonel William C. Falkner, 1825-1889*. The work was previously available only on microfilm, and is now published by International Scholars Publications of San Francisco, London and Bethesda, Maryland. Kelly, in a Foreword to the ISP volume, writes of the Duclos research that led to his 1961 doctorate and the indebtedness that Faulkner biographers continue to have to

*Son of Sorrow*. Duclos died in 1988. During the time (1957-1962) that he had been in Mississippi for research on the Old Colonel, Catherine Duclos never had an opportunity to visit the region and to see locales of her husband's work firsthand. Also contributing Forewords are Stephen Hahn, associate provost and professor of English at William Paterson University, and Arthur F. Kinney, Thomas W. Copeland professor of Literary History at the University of Massachusetts, Amherst. Hahn applauds the overdue publication of *Son of Sorrow* "for a broader audience... and one welcomes it in support of the further exploration of the history of the South and the significance of Faulkner's work." The Duclos work "illuminates the Old Colonel's life as never before and points the way to new revelations in the life and work of his... great-grandson," Kinney writes. The new volume is \$79.95 in cloth and \$49.95 in softcover.

## Grant Lund Mural (From Page 1)

real, as represented by Rowan Oak, and the imaginary, as symbolized by Faulkner's map of Yoknapatawpha County.

Lund's goal was to give form to the content of Faulkner's works. Therefore, Lund believes the polarities "marriage partners." The puzzle pieces are separate and distinct, but necessarily joined and dependent upon one another to create the unified whole.

When the opposing pieces work together, Lund feels that a "synergistic energy" is produced that "requires both form and content to be equally strong and able to stand on their own." When viewers step back from the mural, they see the interaction between the pieces, the energy they produce, and the face they give life to.

For Lund, "The real emerging from the abstract, the warm against the cool colors, the brooding psychological depth as part of the dignified attractive southern gentleman, the reality of Rowan Oak against the fantasy of Yoknapatawpha County, words juxtapositioned with images were all efforts to capture the essence of the content in the form."

His mural does not merely portray a famous face. It, like Faulkner's works, engages the observers. It requires them to analyze the colors and shapes and to realize the numerous possibilities for interpretation.

Robert Hamblin, director of the Center for Faulkner Studies, calls the Lund mural "one of the finest visual interpretations of Faulkner" he has ever seen. The response to the mural has been extremely favorable, Hamblin adds. "Hundreds of students and visitors have come to view the mural and, after seeing it, many say they want to read more of Faulkner's works."

Betsy J. Baker, a graduate student at Southeast Missouri State University, works as a research assistant in the Center for Faulkner Studies.



# Mosquitoes, Soldiers' Pay Head Checklist

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Down," Wendy Goldberg's winning entry in the 1997 Jack Daniel's Faux Faulkner contest.

Minter, David. *William Faulkner: His Life and Work*. Baltimore: Johns Hopkins University Press, 1997. Reissue, in commemoration of the centennial of Faulkner's birth, of the acclaimed biography first published in hardback in 1980 and in paperback in 1982. "The madresses and burdens of the American South... played their part in making Faulkner the writer he became, as did other, more intimate harms," Minter writes in a new Preface to the new printing. "But like Yeats... Faulkner was driven and enriched by the courtesies and glad kindnesses, the customs and ceremonies, as well as the betrayals and madresses of the region that he came to know earliest and knew best... He persisted in trying to put the divisions and conflicts within him to creative rather than destructive purposes. How he came to that effort and what flowed from it form the double focus of this book." Softcover. xviii + 325 pp. \$15.95.

Puchek, Peter. "Faulkner's *Light in August*: Epiphany, Eternity, and Time." *The Southern Quarterly*, Vol. XXXVI, No. 1 (Fall 1997).

Rowe, John Carlos. *At Emerson's Tomb: The Politics of Classic American Literature*. New York: Columbia University Press, 1997. Included among 12 essays is "The African-American Voice: William Faulkner's *Go Down, Moses*." Rowe's argument here is that "Faulkner cannot speak for Southern African Americans, no matter how profoundly he claims to understand the history and social psychology of African-American disenfranchisement and disempowerment in the South." He goes on: "What makes *Go Down, Moses* such an important work of modern American literature is its dramatization of this conflict between the writer's desire to speak for others in the interests of their political and cultural rights and the reader's recognition that such aesthetic advocacy is still very much a part of the problem of cultural exclusion both in the political and literary domains." xiv + 302 pp. \$49.50 cloth; \$16.50 softcover.

Tanaka, Hisao. *The Tapestry of Proliferation: The World of Faulkner's Fiction*. Tokyo: Nan'un-do Publishing Co., 1997. This major new study of Faulkner by Professor Tanaka, chairman of the English Department and professor of American literature at Hiroshima University, explores "the way in which Faulkner tried to proliferate the cosmos of his fiction by creating within it intertextual magnetism with such devices as the invention of Jefferson and Yoknapatawpha County, the drawing of the map of the County, the use and reuse of the same characters and

families, the variation or repetition of themes and motifs, the introduction of published short stories into a novel, and the composition of a novel in the form of a short story cycle." In short, Professor Tanaka adds, his study encompasses the whole of Faulkner's work, "focusing on an intertextual proliferation based on the dialectic of intercourse and indigenoussness, and integrating several approaches along with the new historicism, feminism and multiculturalism." Professor Tanaka has attended two Faulkner and Yoknapatawpha Conferences at the University of Mississippi and has studied three times at the University of Virginia as a Fulbright exchange student and an ACLS fellow. The *Tapestry of Proliferation* is beautifully published in a slipcase bearing three photos of Faulkner made while he was writer-in-residence and Balch lecturer at the University of Virginia. 550 pp. \$90.

Vanderwerken, David L. *Faulkner's Literary Children: Patterns of Development*. New York: Peter Lang Publishing, 1997. Vol. 8 in Modern American Literature: New Approaches series, Yoshinobu Hakutani, general editor. Vanderwerken's study examines the childhoods of Joe Christmas, Quentin Compson, Thomas Sutpen, and Isaac McCaslin, dealing each in their turn with abuse of Christmas, the neglect of Compson, the "Foreshortened" early years of Sutpen, and the "Anachronistic Childhood" of McCaslin, and finally the "Nurtured Childhoods" of Chick Mallison and Lucius Priest. In that process, the author deals with Faulkner's "appropriations of the *Bildungsroman* tradition, those stories of youths struggling for identity, maturation, and a place in society" and draws also on theories of human development "in the hope of enriching our understanding of Faulkner's characters." 135 pp. \$37.95.

Verich, Thomas M. *A Faulkner 100: The Centennial Exhibition*. With a contribution by Gabriel García Márquez. Special Collections, University of Mississippi Libraries. Catalogued are photographs, original artwork, signed documents, and illustrated ephemera from the Ole Miss Collection of Faulkneriana, in a 1997 exhibition that opened on July 27 and continued to December 22. García Márquez in his contribution, "Faulkner, A Caribbean Writer," notes that "not only Faulkner, but most novelists from the American South are also writers possessed by demons of the Caribbean," but that "it was Faulkner who taught me how to decipher those demons." \$20.

"William Faulkner 1897-1962. Oxford, Mississippi. Honoring His 100th Birthday September 25, 1997." Twelve-page keepsake published by Square Books in Oxford. Illustrated

with photos of Faulkner and of Oxford's Court Square by Martin J. Dain and by Faulkner's map of Yoknapatawpha County, from *Absalom, Absalom!* Contents include a Bibliography; a preface, "About William Faulkner," by Square Book's Richard Howorth; Chronology; a listing of Centennial Events & Exhibits during September 16-December 22 in Oxford and at the University of Mississippi; a Selected Bibliography of Biographical and Critical Works; a brief history of Rowan Oak by John Cox; and a Genealogy. "Faulkner's birth truly marked the end of an era and the beginning of another," Howorth writes. "Between [his birth] in New Albany, and 1903, when Faulkner moved to Oxford just three days shy of his fifth birthday, Oxford's first telephones were installed. The first water tower also went up at that time, providing Oxford residents sewerage and plumbing. Electricity turned on in 1908. As Faulkner grew up in Oxford... his views would be shaped dramatically and continually by family and local life."

Yorifuji, Michio. *The Making of the Faulkner Literature*. Tokyo: Seibido Publishing Co., 1997. Illustrated with black-and-white photos. Professor Yorifuji's newest work is a Japanese-language study of *Soldiers' Pay*, *Sartoris*, *The Sound and the Fury*, *Absalom, Absalom!*, and *Sanctuary*. Included, in English, is "A Study of William Faulkner and Nagano," in which the author reports on the recollections by Fumio Sasaki of Faulkner's presence for the Nagano Seminar in August 1955. Mr. Sasaki played a key role in the success of that Seminar as chief of the Nagano Cultural Center. He still treasures a copy of *Sanctuary* which Faulkner signed for him while in Nagano. 213 pp. (See *FN*, October-December 1997, for a report on Professor Yorifuji's *World of William Faulkner—Its Root*, the first of two volumes on Faulkner to be published during the year by the member of the faculty at Tsuru University in Tsuru, Japan.)

## These Japanese Events Marked Faulkner at 100

New evidence of focus on Faulkner's work in Japan comes with reports from there on events commemorating the Faulkner centennial.

Professor Takaki Hiraishi, who teaches American literature at the University of Tokyo, said the special events included a 95th Kinokuniya Seminar on December 7 in Tokyo on "The South Beyond Boundaries: William Faulkner and the Marginal." Featured were lectures by Kenzaburo Ohashi, professor emeritus of American literature at the University of Tokyo; literary critic Kojin Karatani; and novelist Hideki Ikezawa.

Professor Hiraishi, who was master of ceremonies at the Kinokuniya Seminar, said the program also marked publication by Fuzanbo Publishing Co. of the final two volumes of the 27-volume *Complete Works of William Faulkner*. Those concluding volumes are *A Fable*, translated by Noboru Toyama, and a third Fuzanbo collection of *Short Stories*, translated by Arimichi Makino and Professor Hiraishi.

Professor Hiraishi also provided the *Faulkner Newsletter* with a copy of a December Faulkner special issue of *Eureka*, a leading literary magazine in Japan. Featured are a cover illustration themed to "A Rose for Emily," and 19 articles, essays and translations pertaining to Faulkner.

In addition, the Faulkner centennial is commemorated in an issue of *Bungaku-kukan (Literary Space)*, IV:2, 1998, with "Dissemination/Faulkner," six articles and photos pertaining to Faulkner. Included are "A Letter to Professor O: On the Crisis of the Novel (Faulkner)," by Takaki Hiraishi, who succeeded Professor Ohashi as professor of American literature at the University of Tokyo, the "Professor O" in the title of Professor Hiraishi's essay. Professor Ohashi contributes an essay on "Method and Theme of Faulkner/Modernism and Morality." Other essays are by Ikuko Fujihira, Hideyo Sengoku, Kojin Kondo, and Tokiya Nakajima. *Bungaku-kukan* is published in Japan by the Society for the Study of 20th Century Literature.

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